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ABSTRACT

The activities and suggestions presented in this document for developing students' writing skills are based on fifteen ideas outlined at the beginning of the book. Part one, focusing on writing within the English course, suggests activities for the following: using reproductions of primary sources, writing directed to a specific and significant audience, writing by contract, convergent and divergent thinking in writing assignments, basic skills, multimedia approach, cooperative writing, integrating writing within the elective, class anthologies, the diary and the journal, avoiding red pencil, sensory writing, role playing, and values clarification. Part two, dealing with writing outside the English course, contains organizational descriptions and forms developed for writing labs at two California schools. Part three discusses the contribution of classroom environment to writing instruction. (JM)

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SAN DIEGO CITY SCHOOLS
PROGRAMS DIVISION
INSTRUCTIONAL SUGGESTIONS BULLETIN

ABOUT WRITING:
STRATEGIES FOR SECONDARY ENGLISH TEACHERS

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BASIC ASSUMPTIONS ABOUT THE DEVELOPMENT OF WRITING SKILLS

Activities and suggestions within this bulletin are based on these ideas.

1. Every writing assignment must be directed to a specific audience, preferably one that is significant to the writer.

2. Students need to learn to write to a variety of audiences.

3. Not all student writing needs to be or should be graded, but most of it needs to be "published"--for parents, peers, and others significant in the students' lives. If private, as in a journal, it should be reviewed by the student writer periodically for self-insight.

4. Effective writing instruction provides frequent and immediate feedback to the writer by competent and respected readers. The ratio of writer to reader must be low enough to facilitate this process. (The recommendation of a 25-1 student-teacher ratio by San Diego City Schools English teachers, CATE and NCTE is pertinent here.)

5. The student will gain greater facility in written communication only as he or she sees it as an essential part of the total thinking process. Frequent writing practice itself does not necessarily improve writing skill.

6. Composition skill requires the ability to conceptualize; this ability is frequently strengthened and motivated in oral discussion.

7. The mechanics of written composition--punctuation, capitalization, spelling, etc.--must be seen in the proper perspective, as supportive of meaning and purpose. Correcting dummy sentences in textbooks or memorizing the spellings or meanings of words that are not used in context will not improve student writing.

8. Writing skill involves much more than is measured by standardized tests, which tend to deal with superficial aspects of English usage.

9. Writing skill should have it own reason for being at the time it is used, not in response to the "This will be good for you later" syndrome.

10. The English classroom should be equipped for writing instruction. Equipment includes, but is not limited to, tables (to allow for "spreading out" and to encourage oral exchange), typewriters, cassette recorders, and a ditto machine or copier.

11. James Moffett is right: "More learning takes place when students of different ability, achievement, socioeconomic class, dialect, sex, and race are mixed together. The English classroom should be as richly varied a speech community as can be mustered."* The 1975 English

*James Moffett, *A Student-centered Language Arts Curriculum, Grades K-13: A Handbook for Teachers.* (New York: Houghton Mifflin, 1973), p.5.

Language Framework for California Public Schools also speaks of "The restrictiveness of rigid patterns of 'grouping' which limit the linguistic environment in which boys and girls learn English and which tend to inhibit language development."*

12. Course content, including that in the electives, must serve as a vehicle for learning the basic skills in speaking, listening, reading and writing.

13. Classroom environment must demonstrate that the thought, needs and learning modes of each student are important.

14. A major goal of English instruction is the flexible use of dialect appropriate to the needs of the speaker. The English classroom is a good place to explore the diversity of language, thereby enlarging options.

15. Learning to write is a matter of process; so much class time should be devoted to the composition as it is being written with opportunity for revision before formal evaluation.

*p. vii.

PART I. WRITING WITHIN THE ENGLISH COURSE

JACKDAWS

History teachers have been using "jackdaws" for years. Jackdaws, which also make effective tools for teaching English, are reproductions of primary sources: documents, newspaper clippings, tapes of lectures, photos, short poems, bits of prose, and any other items related to a single topic. Packets--compiled by a group of four to five students--can furnish fascinating tidbits about love, war, conflict, school--you name it (or better still, your students can). If you are teaching an elective, choose topics within that theme.

From each packet can be drawn a thesis statement, the supporting details for which are self-evident. What better way to encourage purposeful reading and composing--in collage, film, or on paper?

REAL WRITING

Art Daigon, author of *Write On!* and *Dig, U.S.A.*, distributed the following examples of assignments in "real" writing at the 1975 CATE Conference. His contention is that students cannot learn basic skills from a "grammar" text, using dummy sentences. Care for and skill in writing come only with motivation, and motivation accompanies "real" writing directed to a specific and significant audience.

Used as ways to respond to literature, each of the writing genre listed on the next page requires the student to match what he wants to say with the manner in which it can best be said.

REAL WRITING

- Letters
  - recommendation
  - resignation
  - application
  - inquiry
  - protest
  - sympathy
  - farewell
  - to editor
  - advice
  - warning
  - invitation
  - complaint
  - pen pal
  - apology
  - congratulations
- Monologue
- Dialogue
- Poetry
- Obituary
- Public notice
- Wanted poster
- Advertisement
- List
- Epitaph
- Parody
- News story
- Human interest story
- Legal brief
- Editorial
- TV script
- Graffiti
- Slogans
- Public statement
- Suicide note
- Sermon
- Caption
- Prayer
- Ship's log
- Skits
- Affidavit
- Telegram
- Nominating speech
- Introduction
- Eulogy
- Inaugural speech (state of nation)
- Diary
- Journal
- Telephone dialogue
- Dictionary entry
- Last Will and Testament
- Job specification
- Contest entry (25 words or less)
- Blurb for yearbook picture
- Bumper stickers
- Placards
- Mottoes
- Undercover report (spy's observations)
- Expense account (itemized and defended)
- Promotional brochure for your town, school, you, etc.
- Psychiatrist's notes
- Minutes of meeting
- Resumé
- Announcements--birth, marriage, death (by different personalities)
- Marriage proposal and acceptance or rejection by different characters (different personalities)
- Message $\left\{ \begin{matrix} \text{to} \\ \text{from} \end{matrix} \right\}$ past, future
- A war communique
- Time capsule list
- Confession
- Petition
- *Billet-doux*

WRITING BY CONTRACT

Michele LaRue at Kearny High uses the following technique to individualize writing instruction:

WRITING: A CONTRACT FOR SENIOR HIGH

Directions:

In this contract unit you have two decisions to make: (1) for which grade you want to work and (2) which activities you are going to do to accumulate enough points to earn your grade. If you want an "A," you must do enough activities to earn 90-100 points. For a "B," you must do activities totaling 79-89 points. For a "C," you must do activities totaling 68-78 points.

The only requirement is that you do one activity from each of the four sections. In addition, if you don't earn the maximum number of points for an activity, you can do another one to raise your total score. For example, if you do a ten-point activity and only earn six, you can choose other activities to make up the four points.

Since this unit is totally individualized, it is important that you label your papers with the following information:

Name_____

Number of Activities: Section (I-IV)

Number of Activity: (1-10)

Brief Description of Activity:

Too, some class time during the unit will be spent on whole-group activities, furthering single word, sentence and paragraph skills. You will be expected to use the information from these large-group sessions in your individual writing.

In conclusion, all work as you finish it should be placed in "the box." Also, as the work is returned to you, save it in your folder which is kept in the classroom.

I. Activities with Single Words

	Points
1. Make a list of words your grandmother wouldn't have known at your age.	2
2. Make a list of fifteen interesting words from *Roget's Thesaurus*. They don't have to be difficult, just interesting and fun.	2
3. Make a list of ten words that mean the same as "say" as in the phrase "he says."	2
4. Make a list of five words which are synonyms for "walk" and another five words which are synonyms for "see," using *Roget's Thesaurus*.	3
5. Make a list of single words or short phrases which describe what you see, hear, smell, taste and feel in a place you like. Then make a similar list of words which describe your sensory experiences in a place you don't like.	3
6. Keep a journal of single words or phrases that occur to you for five minutes each day for five days. These words do not have to be connected logically to one another, but they should be spelled correctly.	5
7. Write a series of ten words which will make someone laugh.	2
8. Make a crossword puzzle using words associated with a particular theme.	5
9. Write your own (or someone else's) name vertically and then use each letter as the first letter of another word.	3
10. Make up ten words which sound like what they mean. ("Yummy" and "yucky" are examples of this kind of words.)	3

II. Activities with Sentences

1. Make a list of ten popular advertising slogans. After each slogan explain what human motivation the ad appeals to.	5
2. Write sentences for five minutes for five days. The sentences do not have to be related, but they do have to qualify as sentences.	10

Points

3. Write five sentences that specifically describe a person. Each sentence should contain at least two adjectives or descriptive phrases. 5

4. Write five sentences that specifically describe a place. Each sentence should contain at least two single-word adjectives or adjective phrases. 5

5. Read the paragraph on page 2 of *Writing: Unit-Lessons in Composition*. Then write at least five sentence of your own which create a single effect. 8

6. Read the paragraph on page 11 of *Writing: Unit-Lessons in Composition*. Then write at least five sentences of your own which appeal to at least three of the five senses. These sentences should be related. 8

7. Read the paragraph on page 21 of *Writing*. Then write at least five related sentences of your own which vary in length and structure. 8

8. Read the paragraph on page 44 of *Writing*. Then write at least five related sentences, each of which contains a simile or a metaphor. 8

9. Copy fifteen sentences which you judge to be a fantastic example of powerful, rich, explosive language. Cite the source at the top of your paper. 5

10. Write a series of at least five sentences that will make someone laugh. These should be original with you! 5

III. Activities with Paragraphs

1. Pretend you went to sleep as yourself and woke up as something else (the opposite sex, something in the refrigerator, or a plant). What are you? What do you feel like as this new thing? How does life appear now? Write at least one paragraph on your perceptions. 10

2. Go to an area where you can legally eavesdrop on a conversation--a bus, the lunch court--and record the conversation, paying particular attention to accent, dialect, slang, etc. Do this twice with speakers of different ages for about five minutes each. (See the teacher about how to write dialogue.) 10

	Points
3. Describe the contents of a medicine cabinet, paying special attention to adjectives and descriptive details.	10
4. Write at least two paragraphs on the case history of an hour.	10
5. Describe in at least one paragraph a kitchen after a hurried breakfast.	10
6. In at least one paragraph, describe a single moment before the bell rings.	10
7. Write a parody on one of the following: Ripley's Believe It or Not Dear Abby An Interview with a Famous Personality An Advertisement	10
8. Find an old story you wrote in eighth, ninth, or tenth grade. Rewrite it, using all the writing skills you have learned in this unit and over the intervening years. Turn in the original and rewritten copies.	15
9. Take a series of photos with a camera or collect magazine pictures on a specific theme. Write a journalistic paragraph on the pictures.	15
10. Write at least one paragraph which describes a particular mood you feel. Every word should aid the reader to feel your mood.	10

IV. Project Activities

1. Write a short story of at least two pages, applying all the skills you have learned in this unit.	30
2. Write a collection of poems. Illustrate these if you wish.	30
3. Using at least five different poetic forms, write poetry on one theme.	30
4. Write a biography of someone in the class. Take notes while you interview this person and then write an interesting, clever biography.	50
5. Write an outline for a complete novel and finish the first chapter.	50

	Points
6. Write a play, working in a group of two to four people.	70
7. Write a song and put it to music. Sing it or get someone else to sing it before the class.	30
8. Make a collection of graffiti from ten different locations. Write a description of the people who might have written the graffiti.	30
9. Write a novel based on actual graffiti for chapter heading. The plot might be picaresque. (Remember *Huck Finn*?) The main character would be known by the graffiti she or he writes.	70
10. Write something of at least three pages which is funny!	30

CONVERGENT AND DIVERGENT THINKING IN WRITING ASSIGNMENTS

Dan Donlan, professor of English education at UC Riverside, has applied Bloom's taxonomy of learning to a continuum of written discourse, ranging from the low, convergent level of response to the high, divergent level which fosters creativity. In encouraging student response to literature and other class topics, these levels may engender ideas for activities.

Level 1: Reporting

Written reporting occurs generally when the teacher asks a question and the student writes down the answer. Frequently, the teacher refers the student to a set of study questions for which he is to supply answers. Occasionally, the report may take the form of notes for a "talk," "book review" or some other form of individual student reporting. Generally, written reporting involves merely information retrieval.

Level 2: The Expository Composition

An *expository composition* is like a *symposium*. First of all it deals with a main idea (stated in the opening paragraph). Then it explores separate aspects of the problem (in separate body paragraphs), and comes to a conclusion (final paragraph), this conclusion generally being a summary of the previous material.

Level 3: Dialogue

Debate can often take the written form of a *dramatic dialogue*, written as conversation or as a play, or as an *expository dialogue*, where two opposing viewpoints are presented and analyzed, but where there is no attempt to form a compromise.

Level 4: Documentation

Colloquy can take the written form of an *analytical or research paper* in which the author's point of view is *documented* by experts in the form of direct quotations and footnotes.

Level 5: Synthesis

A *panel discussion* can take the written form of an analytical or research paper which attempts to solve a problem by *synthesizing* various points of view and coming up with a tentative solution.

Level 6: Writing Committees

Discussion clusters take the written form of writing committees, groups of students meeting together to examine and critique each other's papers, with an eye toward revisions.

Level 7: Point of View

Role-playing can take the written form of a *point-of-view essay* in which the author assumes the attitudes and values of another person, ideally a person most unlike himself.

Level 8: Diary/Journal Entries

Brainstorming can take the written form of random and informal comments a student may put in a *diary or journal*. These seemingly "off the top" comments may prove valuable later in supplying ideas for other writing.*

*Stephen Dunning, editor of *Reflections on a Gift of Watermelon Pickle* and others, calls this a "word hoard," rich in meaning for the writer.

BASIC SKILLS

Steve Judy, editor of the *English Journal* and the new and exciting monthly periodical, *The Inkwell*, for English teaching ideas grades 6-12*, suggests the establishment of a writing center in the classroom where students can get help with proofreading. He recommends the center include:

-Posters, graffiti which give proofreading hints.

-Cassette tapes with students and teachers telling how they write and revise.

-Samples of student writing.

-Information about matters of form and/or correctness, brief notes on specifics such as "What do you do with commas?"

MULTIMEDIA APPROACH

Neil Postman, co-author of such influential books as *Teaching As Subversive Activity* and professor of media ecology at New York University, suggests that schools adopt the idea of multimedia literacy, i.e., encourage expression of what is learned through a wide range of possible communications skills. Reading and writing, thereby, take their places alongside nonprint media--oral discussion, filming, audio-taping, video-taping, and painting.

Certainly, many of the composition skills required in nonprint communication are the same ones necessary to effective writing (conceptualizing, organizing, focusing, for instance), and with the pressure to learn to write removed or at least abated, many who see themselves as failures *will* learn to write competently.

The following "activity sheets," learning units directed to students, encourage a multimedia personal response to a theme or unifying idea. Nick King, resource teacher for senior high social studies, authored the first one, and Mary Barr, the other two.

The Inkwell, Box 1628, East Lansing, Michigan 48823, Issue #3, 1974-75.

SUBJECT: DEPICTING A DECADE

YOUR ASSIGNMENT--IF YOU CHOOSE TO ACCEPT: Put together a show, report or some other project which could be used to tell or illustrate the significance of any 10-year period of U.S. histor

HAVE YOU THOUGHT ABOUT:

How one event (or period of time) might be expressed in several different ways, for example, through Art, Music, Literature or History?

Completing a project that could be used for credit in all of the above subjects?

ACTIVITIES: Complete ALL of the activities below. You may choose to work with 2 to 4 other students and complete this as a group project. While in the Media Center, use a conference room to work in.

1. Decide on a 10-year period of history you find interesting or want to find out more about. Make a list of at least four questions in each of these categories you want answers for: A) Art; (B) Music; (C) Literature; (D) Society.
2. Report to the Media Center. Use the Encyclopedia to find out some general answers to your questions. You might start listing major names, dates, places and events that appear to relate to your questions.
3. Use the card catalog to find out what print (*books, magazines, pamphlets, etc.*) and non-print (*filmstrips, recordings, video tapes, study prints, etc.*) are available in the Media Center that relate to your subject. Make a list of ALL of the possible resources and skim through them. Pick out those you feel might be most useful to answer your questions. Turn in both lists.
4. Prepare a chart like the following and fill in with information you get from your research. You might find it necessary to use a separate page for each subject area.

	ART	MUSIC	LITERATURE	SOCIETY
NAMES				
PLACES				
DATES				
SIGNIFICANT EVENTS				

5. *Complete ONE of the following:*
   - A. Use the information you have gathered to write a 5-8 page typewritten report describing the significance of the decade you investigated. You may find this significance within the decade or in relation to earlier or more recent events.
   - B. Use pictures, diagrams, etc. from the period and the Media LAB to prepare a slide presentation that shows what happened during your decade. It may be narrative, non-narrative, silent or sound.
   - C. Use the resources you have gathered and the Media LAB to make an 8mm film that depicts the significant developments that occurred during your decade.
   - D. Use the information you have gathered to prepare a 15-to 30-minute audio or audio-visual tape that summarizes what you have learned about your decade.

CHALLENGES:

1. Work with 3-5 other students to put together a skit in the Media Center Mini-Theater. The skit should reveal what you feel to be the significance of your decade. It may be serious or humorous.
2. If you completed activity 5-B, C, or D, present your project to the rest of the class for their reaction and evaluation. Then place your project on file in the Media Center.
3. If you are working as a group, organize a seminar discussion which considers all of the information you have gained and attempts to relate it to the present. You might want to audio or video tape this discussion for use later.
4. Use the TV studio in the Media Center to organize and plan a discussion in which you and 3-5 others role play an imagined discussion that might have taken place between some of the leaders in one or all of the fields you investigated.

POST-TEST: Write a 1-page evaluation of what you feel you have learned from this project. Also, answer in a 1- to 3-paragraph essay, this question: *What would you do differently if you had to do this project all over again?*

SUBJECT: SEEING RELATIONSHIPS

THE QUESTION: WHAT ARE SOME OF THE CONNECTIONS BETWEEN ENGLISH AND OTHER SCHOOL SUBJECTS?

HAVE YOU THOUGHT ABOUT THIS?

Poetry is sometimes brushed aside as insignificant, sometimes rejected as dangerous (Plato outlawed poets in his Republic), but there are those who consider it enhancing--even to the study of historical events.

ACTIVITIES

After listening to a reading of the poem "John Brown's Body" by Stephen Vincent Benét in the media center, discuss with a partner from U.S. History items 1 and 2 below. Then meet with five other pairs of students in a small-group room to discuss the topic given in item 3. Hand in a brief description of results of your group's discussion.

1. This story, in fiction and nonfiction, presents an impartial view of the War Between the States. How does Benét encourage the interest of the reader/listener despite this impartiality?

2. Note how the meter, shape, and rhyming pattern change as Benét leads you from one character to another. Consider, for example, the effects of rhymed couplet and regular meter in "Portrait of a Southern Lady." Compare this characterization with that of Robert E. Lee. What does blank verse add to this picture of the "marble man"?

3. Contribute to a small-group discussion on the question "What Can Poetry Contribute to a Study of the Civil War?"

CHALLENGES:

Find a poem and a painting which compare in subject matter. Describe briefly the effect of each. Prepare with two or three others a reader's theater presentation of a shortened version of "John Brown's Body" to share in history and/or English classes.

Read "Oh Captain! My Captain" and "When Lilacs Last in the Dooryard Bloomed," both poems by Walt Whitman about the death of Abraham Lincoln. Compare the poetic and historical versions of this event.

SUBJECT: SEEING RELATIONSHIPS

THE QUESTION: WHAT ARE SOME OF THE CONNECTIONS BETWEEN ENGLISH AND OTHER SCHOOL SUBJECTS?

HAVE YOU THOUGHT ABOUT THIS?	Topic: Seeing Relationships "Only connect," said E. M. Forster, English novelist and essayist, as he emphasized the necessity for human beings to relate what they're learning to what they've learned. In order to make sense of your school world, consider what connections might exist, for example, between art and English.
ACTIVITIES	"Art and literature appeal to feelings as well as logic." Using this idea, choose one of the following activities: - Find one short story, one poem, and one painting in which the idea is shown to be true. Then discuss your findings in three paragraphs--one for each art form--telling specifically how each appeals to both facets of the human being. - Prepare a reader's theater and tableau presentation for your classes in which members of your group compose a script from the literature and a living reenactment from the painting with an introduction, transition, and a conclusion explaining how each illustrates the assigned idea. - Take pictures of at least four paintings which illustrate the idea and prepare slides for a mini-theater presentation which includes slides and an accompanying narration which includes an introduction, quotations from literature which describes subjects or feelings in paintings, and a conclusion.

CHALLENGES: "Only connect" *history* and English using the statement "People in fiction, just as people from real life, do what they do because of the experiences they've had." List at least three possible activities to illustrate the statement and do one of them.

Other multimedia activities which encourage personal response and require composition skill:

1. Objective: Students will show an understanding of some ways that personal experience influences interpretation of literature and art.

   Activity: Using a cassette recorder and a copy of a short poem, students will interview at least five people--each representative of a particular life style, age, geographic origin, etc.--asking specific questions about their interpretation of the literature. Each student will participate in a small-group discussion which has as its thesis, "Interpretations of poetry differ according to the experience of the reader."

2. Objective: Students will demonstrate the ability to find and state the main ideas in an oral presentation.

   Activity: Students take notes as they listen to audio tapes of an essay, article or lecture; then, using the notes, state the main idea(s) and at least two instances of specific evidence mentioned in support.

3. Objective: Students will demonstrate an understanding of the use of humor in various literary genre.

   Activity: Students will listen to albums of folk songs and contemporary comedy, view a video tape of a Shakespearean play and a silent film and read selected prose and poetry during which time they will compose a list of ways authors use humor. Students will exchange lists of humor uses, compile a total class list, and each will write a brief essay evaluating the importance of humor in his/her own life.

COOPERATIVE WRITING

An idea on testing in *California English*, November-December 1974, can be used in writing instruction. Students may form writing partnerships for the exchange of ideas during the composing process. Assignments can vary--some asking for one product from the two partners; others requiring individual response. The two college professors who wrote the article found that paired students performed significantly better than those who took examinations alone. Such a strategy works equally in the teaching of writing.

INTEGRATING WRITING WITHIN THE ELECTIVE

Sam Turner at Patrick Henry gives the following objectives and activities to the students in his creative writing elective.

OBJECTIVES FOR CREATIVE WRITING

--READING (Graded on a Credit Only Basis)

Since there is evidence that writing is imitative, we have a better chance of writing good literature if we read good literature. Besides, Hemingway once said, "We have to know our competition."

Therefore, in order to learn from the ones you admire, you must *demonstrate that you have read one long work* (novel, autobiography, drama, nonfiction) *and at least five shorter works* (short stories, articles, poems, short plays) by authors you admire. You must *report these readings to your seminar group*, attempting to motivate others to read the works you have chosen.

--WRITING AND INDEPENDENT STUDY (Graded on an A/B/Credit Basis)

Your only writing obligation for the semester is to create three works in at least two genres. Each work must be dittoed so that there are enough copies for each member of your "read-around" group. On the day of your read-around, you should distribute your copies and read the work aloud. Listen carefully to the comments so that you can make recommended changes as you see fit.

You must participate in three different read-arounds. When you are content with your creations, you must *submit at least three works for publication to local magazines, contests, professional publications, or other outlets. The works must be neatly written or (preferably) typewritten and submitted with self-addressed, self-stamped envelopes when necessary.* Copies must be filed in your booklet.

In addition, the student must participate in the in-class writing exercises which are to be written into the student's booklet and submitted periodically.

--STATING AND SUPPORTING LITERARY THEME (Credit Only)

During the course, you must *demonstrate your ability to find and state literary theme on three different occasions.* You must support your statement of theme with two kinds of evidence drawn from the work read.

--SMALL-GROUP DISCUSSION (Credit Only)

You must demonstrate that you can *function effectively as an active participant in small-group discussions* ("read-arounds") on a continuing basis. You must demonstrate that you can participate, encourage, clarify and, when necessary, help reach a consensus regarding others' literary works.

--VOCABULARY (Credit Only)

You must demonstrate that you can *write definitions for 75 percent of the terms on the Literary Vocabulary List.*

CLASS ANTHOLOGIES

Reed Mathis of Beverly Hills High School suggested this idea. He provides his students with a rich assortment of literature--a wide variety of genre, content, quality, and time periods. In groups of five, students compile an anthology of literature which meets criteria they themselves develop. Each group decides on the organization of the collection--by theme, chronology, author, whatever.

During the semester-long project, students measure group criteria against those of classmates, teacher, and professional critics. Classwide presentations and assignments help the student editors to verify the effectiveness of their choices among a diverse readership.

Transcription skills are honed as each group writes introductions, explanatory remarks, transitions, suggestions for activities (if these are to be included). Publication of each anthology is the highlight of the course.

THE DIARY AND THE JOURNAL

James Moffett gives several reasons the diary and the journal are important in writing instruction. Diaries and journals:

1. Provide an abundance of personally relevant material from which to abstract a composition.

2. Allow for "phasing writing into spontaneous, private notation and selective, public composition."*

3. Help to make writing natural, habitual.

4. Help writer to focus on and see importance of the everyday.

5. Provide a bank of personal material for the student to gain a "then and now" perspective.

6. Allow for a reflective period during which the student may "collect" himself.

The diary, devoted to private notation, can be motivated by simply opening the possibilities like this "teacher talk" from Moffett:

> "Put down the things in the past or the future that you want to remember, ideas you don't want to slip away, feelings you want to express, whatever is on your mind or comes to mind that you want to put into words. Maybe you'll think of a good idea for a story, song, poem, or improvisation that you can use soon."**

Or as Ken Macrorie, author of *Uptaught* and *Writing To Be Read*, suggests, demonstrate to the class how the stream of consciousness is constantly flowing, ready to be tapped. Follow one of your thoughts verbally for students; then ask that they trace their own thoughts in writing without trying to analyze or judge.

---

*James Moffett, *Student-Centered Language Arts Curriculum, K-13: A Handbook for Teachers* (Boston: Houghton Mifflin Co., 1973), p. 372.

**Ibid., p. 247.

While diaries remain private and should not be put in writing folders, there is value in asking periodically that students review the entries and write up for sharing with the rest of the class any growth, trend or reflection they see as interesting.

Journals are meant to be read by others. Moffett suggests topics may grow out of small-group discussions about the diary reviews described above, or they can evolve from elective or thematic topics such as these:

-Personalized descriptions of a character from the literature under study.

-Ongoing reactions to readings to be discussed with small group.

-Informal assessment of authors and works with focus on establishing his or her own criteria for excellence.

-Brief summations of ideas pertinent to the course, which the student has heard or seen through the mass media.

Especially valuable to English 3-4 students would be a public journal devoted to tracing for the year a particular area of their lives--a hobby, a relationship, job or school subject, for instance. Besides providing for close observation over an extended period, this journal becomes a kind of research and hoard of specifics which lead naturally into expository writing.

AVOIDING RED PENCIL

For many reasons (see Basic Assumptions 2, 3, 4, 5 and 6 on page 1 of this Instructional Suggestion Bulletin) the following idea suggested by an article in *College English** is welcome. Mary Johnson at Clairemont recommends the procedure as a most valuable teaching tool.

1. Spend class time in arriving at mutually acceptable writing standards.

2. Distribute a dittoed form containing these standards (see page 39 of this bulletin), plus empty squares for evaluation of writing by others. Ask that this form be stapled to each assignment, with completed evaluations of four others. You may want to begin with peers to be sure criteria are understood by all.

3. Ask students to revise their papers according to the evaluations and place them in their classroom file folders.

4. Twice each quarter, more often if possible, hold individual conferences to go over the written work with the student, noting student strengths and weaknesses, assessing growth toward writing competence, and recommending resources necessary to further skill.

5. During the course, students meet in groups to study model papers, discuss writing problems, and help each other clarify thought.

---

*Francine Hardaway, "What Students Can Do To Take the Burden Off You," *College English*, pp. 577-580, January 1975.

Dr. Lois Arnold, secondary curriculum consultant in language arts, several years ago conducted a nationally known study of different methods of evaluating composition*, and findings led her to conclude the following:

1. Evaluating writing through student-teacher conferences, lay or peer readers, tape-recorded evaluations, or group discussions may be better uses of teacher time and energy than the "laborious marking of papers, the writing of detailed comments, and the requiring of revisions and corrections."

2. Teacher attention needs to be focused on the total writing process, e.g., reading as it relates to writing; thinking in relation to writing.

SENSORY WRITING

In order to connect the act of writing with the writer and to ensure cohesiveness within the composition, ask each student to choose a place outside the classroom, sit there for fifteen minutes, and write down impressions that appeal to his senses. Classwide or small-group discussion of these papers can evince the special interest of a place when it is closely observed, thereby pointing up the value of specifics. Also important is the unity inherent in the focus on the setting. Too, out of a discussion of these papers almost always comes an understanding of the significance of point of view and tone.

ROLE PLAYING

Being able to see and feel things from another's vantage point increases understanding of both oneself and others. Literature teachers certainly know this to be true; and capitalizing on this value in literature, many are now using techniques of role playing, some of which specifically enhance writing instruction.

1. Writing a dialogue between a fictional character and oneself is a good first step in role playing because the student uses his or her own ideas to delineate the responses of the character.

2. Comparing his or her own responses to a topic dealing with values to the imagined responses of the fictional character enables the student to effectively "get into" a role. See the following page for an example using Huckleberry Finn.

---

*Lois V. Arnold, "Writer's Cramp and Eyestrain--Are They Paying Off?" *English Journal*, Jan. 1964, pp. 10-15.

Student_____

HUCK'S VALUES AND MINE

Typical areas in which we may experience confusion and conflict in values appear below. Rank them first as they appear to you from the most confusing and conflicting to the least. Then, rank them the way you think Huckleberry Finn (or any other main character) would. Write a brief explanation for the first, last, and eighth choices (starred below). Be prepared to discuss rankings in a small group.

(most confusing and conflicting)

Work, Occupations	* 1. _____
School, Education	2. _____
Politics, Social Organization	3. _____
Religion, Morals	4. _____
Leisure Time	5. _____
Family	6. _____
Love, Sex	7. _____
Culture (art, music, literature, etc.)	* 8. _____
Personal Taste (clothes, etc.)	9. _____
Law and Order	10. _____
Friends	11. _____
Money, Material Possessions	12. _____
Health	13. _____
Ethnicity	14. _____
Rules, Authority	15. _____
Self	16. _____
Drugs	*17. _____

(least confusing and conflicting)

3. After students listen to taped examples of two or three different spoken dialects, ask them to answer questions such as these:

   -How old is the person being interviewed?

   -How much money does he/she make?

   -How much formal education does he/she have?
   Circle one: Grade School High School College

   -What kind of job does he or she have?

   -Where does he or she go on a vacation?

   Follow-up oral discussion should focus on social stereotyping evoked by the use of language.

   Writing assignment: Write a script for an interview with Huckleberry Finn (or Bigger Thomas in *Native Son* or Art in *The Oxbow Incident*).

4. Writing dramatic monologues (perhaps before reading "My Last Duchess" by Robert Browning or "The Haircut" by Ring Lardner) can help the high school student appreciate the personality revealed in language. You may want to base the assignement on something read previously, a reaction, perhaps, by a main character to a scene in which he or she did not participate.

VALUES CLARIFICATION

The study of language and literature is by definition a study of values; and Sidney Simon, co-author of *Values Clarification: A Handbook of Practical Strategies for Teachers and Students* and many other books, offers many values activities to the English teacher. Rank ordering, for example, has already been mention in No. 2 in the section on role playing, pages 20-21. Comparing one's own values to those of fictional characters can be self-illuminating, as it makes course study relevant.

* * *

Specifically for the teaching of writing skill, values clarification activities provide vital contexts in which writing has purpose, and feedback is generated out of interest instead of duty.

The following valuing activities may be useful.

1. Much literature challenges value assumptions commonly held. At the beginning of the course, ask students to consider in a group of five or six the following assumptions currently being challenged in the United States:

   -The value placed by adults on past experience.

-The assumption that there must be implicit respect for authority.

-Assumptions regarding the place of women in our society.

-The assumption that work is a virtue and that leisure must be justified.

-Assumptions regarding the major function of sex in our lives.

-Assumptions regarding drugs--legal and illegal.

-Changing assumptions regarding the meaning of life. (Experiencing the present is the most significant reality.)

-Assumptions regarding war and patriotism.

-Religion as evolving and not changeless.

-Assumptions regarding affluence and happiness.

2. Then have each group compile on 3x5 cards a list of books read by group members whose plots treat negatively or positively these assumptions. Annotate the list with descriptions of the positions taken in the various books. This deck of 3x5 cards should be shared classwide throughout the year; added to as more books are read.

3. Have each student then take a position regarding at least three of the assumptions by writing paragraphs expressing his or her own viewpoints. Ask that these be handed in anonymously.

4. Compose a class continuum of reactions for each assumption. "Publish" on bulletin board or by ditto.

5. Repeat this activity at the close of the course. Note individual and class shifts along the continuum.

* * *

Strategy Number 30, "Three Characters," in *Values Clarification* is but one exercise in this book that can enhance writing instruction by involving students in stimulating discussion to motivate purposeful written response. The following directions could be given to the student:

1. Write the name of the person or persons you choose to answer the following questions:

-What is the name of the person (in fiction or real life) you would most like to be?

-Who would you least like to be like?

-Who is most like you?

2. Meet in a group of two to four others, to share your list and explain, if you wish, your selection. Then consider together these questions:

   -Would your list have been different three years ago?

   -Would your best friend be able to guess the names on your list?

   -Did anyone else name the same characters you did? Do you have anything else in common?

3. Write a dialogue between the character who is most like you and the one least like you. What do you have to say to each other about the books you read, friendship, high school, the people you admire?

PART II. WRITING OUTSIDE THE ENGLISH COURSE

All junior highs, since September 1974, have English skills centers as a course option. Students having specific language usage problems as well as those wanting to develop further an already adequate language facility may enroll for a quarter of study in the class, which has a smaller enrollment for intensive individualized work.

Some senior highs, too, have offered a similar option in "writing labs," which in varying time frames supplement the language study in the regular course offerings.

The following organizational descriptions and forms are those developed by Mary Johnson at Clairemont and Nancy Boyer at Kearny for the writing labs at those schools. Indicated in the top left-hand corner is the audience to which the form is directed.

A. CLAIREMONT HIGH SCHOOL

[STUDENTS—To establish the need for the writing lab, the English department at Clairemont High asked for writing samples.]

Tenth Grade English Students:

In planning for improvement in the English program in the future, coordinators of Tenth Grade English are considering a writing center which could help to improve student skills and which could allow students who enjoy writing more practice in that area. In order to learn what remedial needs we may have and to learn something about your interest in such a center, we need your help.

We would like a sample of your writing, and we are asking each of you to read a short article about an unusual job one teen-ager has [an article from *Scope* was used] and then in no more than a page and a half describe an unusual job that might appeal to you.

Having each of you write on one subject, in this instance, a job, will allow us to check your papers and to rank them on a scale of 1-5. However, no grade will be given. We may keep your papers for the statistical information we need. However, we will send your score to your teacher in case you wish to know your ranking in this sample.

Please do not spend more than fifty minutes on this entire project.

[A lay reader assigned to the school read and ranked the papers, criteria for which were established by the department.]

[Submitted to English department and site administration]

REQUEST FOR ESTABLISHING A WRITING LAB

Item A. Specific Objectives and/or Purpose

Believing that writing skill can best be learned when students feel the need to write, we would like to develop a writing lab at Clairemont High.

This writing lab will offer individualized counseling and instruction to any student having difficulty with his writing skills or to any student who wants to concentrate on improving his writing.

Individualized help and enrichment will be offered to students whose needs range from spelling and punctuation to organizing compositions or writing poetry.

Item B. Description of the Study

Student will be assigned to the lab for a four-week period. A maximum of twelve students will be scheduled into the lab per period per each four-week session.

Selection of the students to be scheduled into the lab will be on recommendation from any teacher and/or student request with teacher permission to attend.

The teacher who requests or gives permission for a student to be enrolled in the writing lab must agree not to penalize the student for class work missed while the student is working in the lab for a four-week period. The grade that the student receives in the writing lab should be considered as the grade the student would have earned for four weeks of regular class work.

One classroom will be equipped as a writing lab.

The classroom will have twelve work stations. Each work station will have a large work table or desk and will be furnished with paper, pencils, a dictionary, a Thesaurus, handbooks, etc. The writing lab will also have furniture suited to small-group work.

The writing lab will have filing and storage spaces for each of the students who work in the room. The writing lab should have at least three typewriters, a tape recorder with ear plugs, and an overhead projector. A ditto machine and copying machine should be made available for the use of the students in the writing lab.

The instruction will be individualized according to the student's writing needs and interests. This will be determined by questionnaires, sample writing, and teacher-student conferences.

A minimum of two sections of the writing lab will be established, and if possible this could be increased to six sections if a request for additional staffing of one-half teacher is granted.

Item C. Means of Evaluation

Instruction will be on an individualized basis; therefore, the evaluation will also be individualized.

All teachers involved will evaluate the program each semester because of the flexible transfer of students from regular classes to a specialized writing lab.

The student and the teacher will establish together the individual's writing improvement goal based on his needs and interests. The student will then work towards the goal with the teacher acting as a facilitator and providing materials and help.

The success the student has in reaching his goal and the improvement he makes on subsequent writing assignments will be the basis of determining the success of the program. Early writing samples compared with later writings can be used in the evaluation. In the final conference between student and teacher, all the student's written work will be checked for improvements.

[TEACHERS]

WRITING LAB

Period	2	3	4	5	6	7
Session I Feb. 18--Mar. 14		X full				X full
Session II Mar. 17--April 18	X full	X full				
Session III April 21--May 16	X full	X openings				
Session IV May 19--June 13	X openings					

Please inform these students that they have been selected for the second session of the writing lab. (March 17--April 18)

Period 2		Period 7	
Students' Names	Teachers' Names	Students' Names	Teachers' Names
_____	White	_____	Curtis
_____	McSwan	_____	Curtis
_____	McSwan	_____	Simon
_____	McGroarty	_____	Tilaro
_____	White	_____	McSwan
_____	Moore	_____	Curtis
_____	White	_____	Simon
_____	White	_____	Martin
_____	White	_____	Kay
_____	McGroarty	_____	Martin
_____	White	_____	Gaydos
_____	White	_____	Gaydos

Because the quarter break comes in the middle of this session of the writing lab, it might not be convenient for you to release a student at this particular time. If this scheduling presents a problem for you, please return the student's admission slip to my mailbox and I will reschedule the student for a later session. Thank you for your cooperation in starting these labs; if you can make any suggestions for the improvement of the labs please do so.

Please continue to submit names of any students who might be interested in attending a session of the writing lab.

Thanks--Mary Johnson

[TEACHERS]

The following students have requested or have been recommended for the writing lab. They have not been placed because they need a teacher to release them period 2, 3 or 7. If you have one of these students and would be willing to release him/her for a four-week session, please circle the name, indicate the period, and place this sheet in my mailbox.
Thank you.

Mary Johnson

Name	Period 2	Period 3	Period 7	Teacher

[TEACHERS]

WRITING LAB

This semester two writing labs will be developed at Clairemont High during periods 2, 3 and/or 7. Any student having difficulty with his writing skills or any student who wants to concentrate on improving his writing can receive individualized counseling and instruction during a four-week session.

The sessions are tentatively scheduled to begin on February 17, March 17, April 21, and May 19.

The teacher who requests or gives permission for a student to be enrolled in the writing lab must agree not to penalize the student for class work missed while the student is working in the lab for the four-week period. The grade that the student receives in the writing lab should be considered as the grade the student would have earned for the four weeks of regular class work.

Scheduling for this program is beginning now. Please submit names of any students who would be interested or benefit from this program. Thank you. Please return lists of names to my mailbox as soon as possible. Mary Johnson

Student's name	Class and Period Available	Comment (need or idea for enrichment?)

Date _____ Teacher _____

[STUDENTS]

APPLICATION FOR ADMISSION TO CLAIREMONT'S
WRITING LAB

NAME_____

Circle:

From what class will you be attending? English or Social Studies

From what period will you be released? 2, 3 or 7

Comment on the reason you wish to be enrolled --

Tentatively the sessions are schedule to begin on February 17, March 17, April 21, and May 19.

Student's signature_____

Teacher's signature_____

Please return this application to Mary Johnson's mailbox as soon as possible. Thank you.

ADMISSION SLIP

Congratulations:_____

You have been selected to participate in Clairemont's Writing Lab.

Come to B-31 on _____, _____. This session will end _____.

Thank you,

Mrs. Johnson

[STUDENTS]

WRITING LAB

The basic text will be *Here and Now* by Fred Morgan.

The writing lab is open to any student who is having difficulty with his writing or any student who wants to concentrate on improving his writing skills. The lab is designed to give individualized counseling and instruction during a four-week session.

All writing will be Thermo-Faxed for group evaluation; so write clearly in pencil or type.

Keep all your written work in your folder. Your grade will be based on your revisions and improvements.

Your composition book should contain your homework assignments and your individualized work assignments. You may use it as your daily journal also.

The following is a list of audio-visual materials available:

Filmstrips [available at IMC]

Fs 428.2 Organizing an Outline
Fs 428.2 Writing Paragraphs
Fs 428.2 Editing and Rewriting
Fs 428.2 Writing an Opening Paragraph

Tapes [available at Clairemont]

Letter Writing
Listen and Write (worksheets included)

Films [available at IMC]

for how to say it:
- Specific Is Terrific
- Writing a Good Paragraph
- Story of a Writer
- Writers on Writing
- Truth and the Dragon
- Reaching Your Reader

for what to say:
- Moods of Surfing
- Winter Geyser
- Boy Alone
- Clown
- Toes Tell
- Deer and the Forest
- Dunes
- Haiku
- Fantasy of Feet
- Leaf
- Hunter and the Forest
- Horses
- Abstraction

[STUDENTS

TENTATIVE SCHEDULE

Basic text: *Here and Now* by Fred [illegible]rgan

	Monday/Tuesday	Wednesday/Thursday	Friday
Week of-- What is good writing?	*Introduction* and explanation of lab. Get acquainted--knowing and becoming known. Review some basic usage rules. Discuss: What is good writing? Fill out: Writing Lab Questionnaire (p.37) to determine your needs and interests. *Homework:* p. 71--Take a small notebook. Go to a public place. Pick out an interesting person. Take notes.	Review some writing rules. *Class Writing Exercise*--"Observing a Person," p. 71. Write your observation of a person. *Conference* with teacher--to discuss your questionnaire and plan your individualized writing program. Set your writing goals. Find materials you need. Start your own daily journal.	Work on your individualized project and assignment.
Week of-- What is a good sentence or paragraph? Why revise?	Read, *evaluate*, and rate the paragraphs on "Observing a Person." Revise your paragraph. Work on your individual project. *Homework:* p. 31 "Perceiving Emotional Attitudes." Spend one hour, in one place, writing sentences describing what you are aware of at each moment.	Tour to San Diego Union Tribune (2:30 on Wednesday--Sign up at Career Center) *Class Writing Exercise*--p. 33. Look over your sentences. See if you can come to some conclusion--a generalization--about what sorts of sense impressions please you. Then develop a paragraph. Work on your individual project.	Evaluate and revise your paragraph. Work on individual projects. Conference--to check goals and improvements.
Week of-- What is a good composition?	Work on your individual goals and projects. *Homework:* p. 83 "Evaluating Possessions." Choose your most valued possession, etc.	*Class Writing Exercise*--p. 84. Write an essay. Work on your individual projects.	Evaluate and revise your essay.
Week of-- Creating a good story or poem!	Finish your individual projects.	Evaluate and revise all your written work.	Select all materials for publication. Conference--to determine your grade.

[STUDENTS--List consists of materials available at site. Presented in no particular order. Students search out titles pertinent to their needs.]

These materials and books are available for your use. Check the ones you might like to work with.

Questions You Always Wanted To Ask About English, Maxwell Nurnberg

Individualized English Set H. J. N. Hook and William H. Evans

English 2200, Joseph C. Blumenthal

English Grammar and Composition, John E. Warriner

Enjoying English, Don Wolfe *et al.*

All About Words, Max Nurnberg

25 Magic Steps to Word Power, Wilfred Funk

30 Days to a More Powerful Vocabulary, Wilfred Funk

Programmed Vocabulary, James I. Brown

Program for Vocabulary Growth, Joseph R. Argel

Spelling Made Simple, Stephen V. Ross

Tape and work sheets from *Listen and Write*, Catherine E. White *et al.*

Task cards using the daily newspaper, teacher-made.

Lively Art of Writing, Lucile Vaughn Payne

Stop, Look and Write, Hart Day Leavitt and David A. Sohn

Writing To Be Read, Ken Macrorie

Here and Now, Fred Morgan

Writing: Unit Lessons in Composition, Don P. Brown

Webster's New Collegiate Dictionary

Write Now, Anne Wescott Dodd

Steps to Better Writing, Gene Stanford

How Poetry, Charles L. Cutler

Writing Errors You Hate To Make . . . And How To Avoid Them, Richard Uhlich

Roget's College Thesaurus

Creativity in Thinking and Writing, Edwin A. Hoey

Picture Your Writing, Geraldine Murphy

Writing for a Reason, Richard Uhlich

Writers Market, edited by Lynne Ellenwood

English Everywhere, Robert R. Rotter

A Programmed Approach to Writing, Edward Gordon and Gary Burgard

A Student's First Aid to Writing, Theodore Grieder and Josephine Grieder

How To Write Themes and Term Papers, Barbara Lenmark Ellis

A Short Grammar of English, Norman L. Haider

The Art of Composition, Barbara Pannwitt

[STUDENTS]

WRITING LAB QUESTIONNAIRE

In order to plan the next ten class periods, please indicate what you want to do. What are your needs and interests in writing?

NAME _____

DATE _____

Please check the area in which you wish to work.

_____Determining your weaknesses and strengths in grammar and usage, sentence structure, punctuation, or mechanics of language

_____Improving your spelling

_____Increasing your vocabulary

_____Sentence and paragraph construction

_____Personal or business letters

_____Filling out business or routine forms

_____Descriptive writing

_____Exposition

_____Opinion and persuasion

_____Character sketch

_____Informal essay

_____Reporting

_____The book review

_____Play writing

_____Short story writing

_____Poetry

_____Editing and publishing a writing magazine

_____I wish to work individually.

_____I wish to work in groups.

_____Other

[STUDENTS used during individual conferences]

WRITING LAB

Name _____

Date _____

My goal or objective is _____

_____

The work I have completed towards this goal is:

The work I have left to do is:

_____

Can you answer these questions?

What is good writing?

What is a paragraph?

What is a good composition?

What writing have you done?

Did you make your revisions?

Final grade _____

Teacher _____

[STUDENTS]

(Staple this form to each writing assignment and get four persons--parent, teacher, friend, enemy--to evaluate what you've written so you can make your own revisions.)

EVALUATION

Consider the following items when assessing each paper:

Thesis stated clearly or identifiably.
Subject matter clearly developed.
Respect for audience demonstrated by tone and consistent point of view
Organization apparent in first paragraph; thesis and divisions developed in the middle paragraphs; transitions used; last paragraph concludes.
Sentence patterns made interesting through figurative language, examples, details.
Appropriate word choice.
Mechanics used for clear communication

Acceptable Grade: Mechanically competent, demonstrating original, creative and clear use of language. Paper has a consistent tone and point of view. Thesis and organization are apparent. Subject matter within the scope of the assignment.

Unacceptable Grade: Little detail, inconsistencies of tone and point of view, stylistically dull, poorly organized, more "telling" than "showing," problems of mechanics and word choice, poor transition, no thesis.

Name of Evaluator:
Strengths: Weaknesses: How to improve: Grade:

Name of Evaluator:
Strengths: Weaknesses: How to improve: Grade:

Name of Evaluator:
Strengths: Weaknesses: How to improve: Grade:

Name of Evaluator:
Strengths: Weaknesses: How to improve: Grade:

Adapted from "What Students Can Do To Take the Burden Off You," by Francine Haraway, an article in *College English*, January 1975.

[STUDENTS]

SELF-EVALUATION

Name _____

What grade do you feel you have earned for the four week's writing session?

Have you shown improvements on your revisions of your writing assignments?

Have you become more aware of how you could improve you own writing skills?

Can you answer the following questions?

-What is good writing?
-What is a good paragraph?
-What is a good composition?

What was the average of your class rating on your written work?

[STUDENTS--an unsigned form]

WRITING LAB EVALUATION

Did you consider your four-week experience in the writing lab as:

_____ highly beneficial
_____ beneficial
_____ of some benefit
_____ of little benefit

Explain:

Would you like to have the opportunity of attending another session of the writing lab? When?

Do you feel the instruction should be more structured? _____
less structured? _____
or was it satisfactory? _____

Explain:

What did you like about the writing lab?

What are some suggestions for improving the writing lab?

[STUDENTS--This form is returned to admitting teacher when student goes back to regular class.]

WRITING LAB--GRADE EVALUATION

Name of Student _____

Session _____ Period _____

Admitting Teacher_____

The teacher who requests or gives permission for a student to be enrolled in the writing lab must agree not to penalize the student for class work missed while the student is working in the lab for the four-week period.

The grade that the student receives in the writing lab should be considered as the grade the student would have earned for the four weeks of regular class work.

Student was absent _____ times. The class met _____ times.

The student's class participation was good, satisfactory, or poor.

The student's goal or individualized project for the session was:

Activities done to meet this goal:

Goal completed _____

Class evaluation of project _____ (on a scale of 1-5) (1=low 5=high)

Class writing activities completed and revised:

Description or observation _____

Paragraph _____

Composition _____

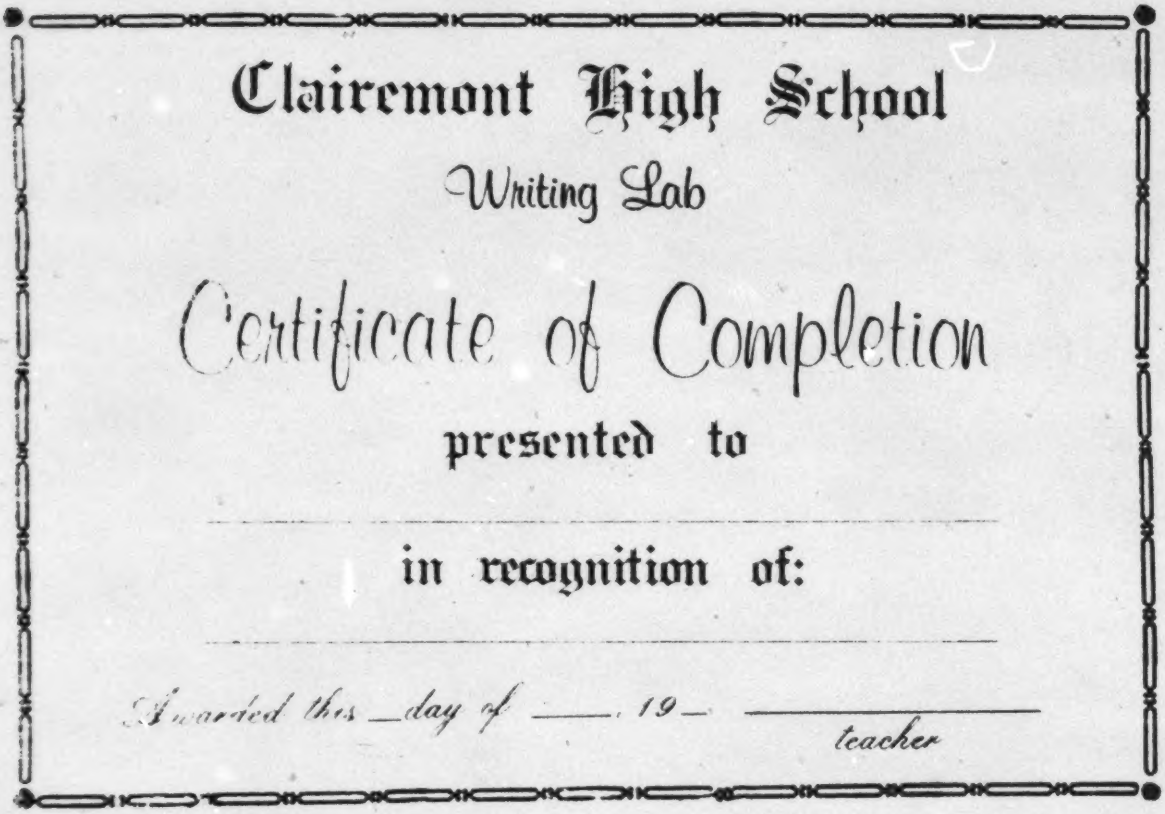
Other _____

FINAL GRADE _____

Mary Johnson

Recognition is given to students in various ways:

-Presenting a certificate of completion.



Clairemont High School

Writing Lab

Certificate of Completion

presented to

_____

in recognition of:

_____

Awarded this _day of ____ 19__ _____
teacher

-Having the students select their own best writing. These selections were then published (dittoed) in a collection so that each student would have his/her own copy of all the good writing from the writing lab session.

-Having students themselves select the best writing. The names of the students doing this writing were put in the school's daily bulletin and students were presented with a "writing" award pin.

[General Publication: Communication about Results]

CLAIREMONT HIGH'S WRITING LAB

In an attempt to make improvement in the instructional program, Clairemont High experimented this semester with a Writing Lab. The Writing Lab was designed to offer *individualized counseling* and instruction to any student having difficulty with his writing skills or to any student who wanted to concentrate on improving his writing. The lab operated *eight sessions* held during periods two, three and seven. The lab was available to student who were released by their regular classroom teacher for a *four-week session.*

One-hundred and twelve students attended the writing lab. The average enrollment per class was fourteen. Forty students attended the three sessions offered during period two. Forty-five students attended the three sessions offered during period three. Twenty-seven students attended the two sessions during period seven. Many students who requested or who were recommended for the writing lab were unable to attend because the lab wasn't available during all periods or there wasn't room.

Twenty-four teachers representing five department (English, social studies, homemaking, physical education, and speech) released students to participate in this program.

Students came for many different reasons. They came to learn how to write letters, to fill out job application forms, to get help with spelling and punctuation, to learn how to organize compositions or just to write poetry and stories.

The evaluation forms that the students submitted after their completion of the four-week session indicated that they thought the lab was *very beneficial* to them. Very few students wanted any changes in the lab except to make it longer.

All the students who participated in the Writing Lab and the teachers who organized the program wish to thank the San Diego City School Board, the school district, and Clairemont's administration and staff for giving us the opportunity to try a "writing lab." A special thank you to all the teachers who participated, because without their cooperation with the flexible transfer of student from their classes the lab couldn't have succeeded. Thank you!

TO SHOW THE ENTHUSIASTIC RESPONSE OF THE STUDENTS TO THE WRITING LAB, HERE ARE THEIR COMMENTS----

What did you like about the Writing Lab?

--The freedom of working by myself and at my own pace.

--We were left alone but we still had to do assignments.

--It gave me more freedom; I was free to do what I really wanted to do.

--I learned to write with meaning--using words to describe people and things.

--I liked being able to do things on my own. I like writing stories.

--I liked having time to write.

--It gave me an opportunity to learn about publishing.

--Time to write--which I needed.

--The teacher was able to work with everyone individually and explain the assignments clearly.

--I liked working with others and seeing what others wrote.

--You had fun while you learned; the assignments were fun.

--I learned a lot--especially about observing and how to put my words down.

--I learned the meanings of many new words and how to use them by studying the books available; I could work at my own speed.

--Did work that benefited me.

--It helped me learn how to write descriptively and it helped me learn how to work on my own.

--The teacher gave individual help which was most beneficial.

--I liked being able to write what I wanted--being on my own.

--I learned about writing essays.

--I thought the class atmosphere was really relaxed and I learned more.

--I liked the assignments.

--I liked working in small groups and getting opinions and suggestions from others.

--It was really a big help for people who plan on going to college.

--There was enough instruction but still enough time left for classwork and individual help if needed.

--I liked the time I had to do my work and the work I got done.

--I liked having other students evaluate my work.

--I learned how to write paragraphs and compositions.

--The beneficial thing I learned was to sound out words so I could spell them.

--I enjoyed working with the teacher because I felt relaxed. I could explain what my writing problems were.

--Don't change the class. Leave it like it is.

--I liked that I could work on my own project at my own time. I liked working on subjects that I never liked to do before.

--I learned more about the mechanics of writing.

--The way it works--you can do what you like to do.

--I like the responsibility I had; I had direction in which I wished to grow; it gave me the opportunity to work towards that direction. I think I developed my abilities to a degree.

--It taught me things about writing and grammar and how to express myself in writing.

--I got a lot of work completed. I could work at my own speed.

--I liked the way it was done; the teacher did a fine job. The best part was that you worked as an individual--most teachers don't permit this.

--I got to share my thoughts; I got to work by myself as an individual.

--For the first time I tried writing poetry--making words match and rhyme.

--I liked the openness and freedom to work on things I needed to work on.

--I liked everything about the lab; it was excellent.

--Everything--it helped me a lot.

--I think I improved in things I needed to.

--I liked the idea of improving in what I though I need work on.

--In this class I was able to do the one thing I enjoy most; that is writing.

--I've been able to practice the skills I know and I learned new skills. The class was run on a personal level.

--I liked the freedom of doing what I wanted--of getting evaluations from students--of seeing what other students are writing--of doing my own evaluating.

--It was an excellent program.

--I got a chance to do some writing and to have it criticized by many people.

--We had direction and yet we could write what we wanted.

--People were here because they wanted to be--they wanted a chance to write.

--It was a great experience; it wasn't boring. I learned more about people and about writing.

--It was good the way you could pick what you wanted to do; it wasn't "do this--do that," but more "if you choose, you may do this" and I liked it.

I liked the small amount of people in the class.

--I improved by writing; I improved in descriptive writing.

--I liked being able to do assignments on my own time.

--I learned a lot about descriptive writing because I was free to write and to study other people's work and evaluate the work of others.

--It was perfect; it was so easy to learn and pick up extra tips. I was able to write about what I wanted and to be evaluated by other people.

--I learned a lot and enjoyed learning.

--The Lab had a much better learning atmosphere than the classroom. There was a more specialized teacher-student relationship. For me at least--the lab did its job.

--I learned about commas, descriptions, and reporting. I liked the free-lance style. You could do your own thing--freedom to learn what you want.

--Of all the classes I have had--I only did homework in this class. I guess I kind of get into writing.

--Letting the person write all the time and at his own pace.

--I got a chance to say in writing some things I always wanted to share.

--The freedom to express myself.

--I did learn a lot because I could write all the time instead of reading and doing other things.

--I liked the idea behind it and what I got out of it; also it had a good teacher.

--I learned to write paragraphs and to write stories that came to my mind.

--It gave me personal help and motivation.

--Freeness and individualized work.

--I felt comfortable writing what I wanted to write at my own speed.

--I learned more and enjoyed the lab more than any English class.

--I felt comfortable knowing there was work to be done.

--I was able to write what I wanted to write instead of being pressured; I could take the time to improve.

--It was nice to have alternatives--if what the class was doing didn't interest you--you could do what you wanted.

--I liked the minimal structure, and I felt I was trusted when I left the class to write--I could choose what I wanted to improve upon.

--The lab takes you away from the regular English class and gives you a chance to write what you want--when you want--how you want--you could write without any restrictions.

--Being able to write freely with no definite time to get your work in.

--I had time to do what I liked to do--write.

--I liked the people.

--The way things were set up was great--the atmosphere was beautiful for writing.

Thank you! Thank you! Thank you!

B. KEARNY HIGH SCHOOL

A lack of proficiency in the area of language skills has long been a problem at many area schools. When the federal government made additional funds available to San Diego City Schools, Kearny High School was lucky enough to receive funds to develop a program to work in the area of English-language skills.

As a result, a six-week pull-out program was established. On the recommendation of English teachers (and any other teachers, for that matter), or on the request of the student himself, students were admitted to the special class. Most that signed up were low achievers, but some college-bound students who missed out somewhere on the basics of grammar and composition also signed up.

The class ran on a weekly contract system. (A copy is attached.) The first item, the journal, gave the students an opportunity to write on topics of their choice or on ones suggested by the teacher. The hope here was that the students would put to use all the skills they were acquiring in the class. The second item on the contract provided the only required reading, and for which students were asked to write reactions, summaries, etc. The rest of the items are self-explanatory. Available texts provided relevant exercises. It is important to note that a great variety of areas were covered, and the contract was open enough to allow for differences between students.

Probably the most important aspect of the Skills Lab was the atmosphere. The group was small, 15 students. A great deal of individual attention was possible. The class was often filled with students working together, and with laughter. It was always possible to make exceptions and allowances. For example, some students worked on assignments from their regular English classes one day per week, although this was rare. Or, one student who needed the class desperately but hated to leave his friends was allowed to go back to his regular class on Fridays for the open discussion session there.

The teachers of the English Department gave full support and cooperation. Their enthusiasm and the flexibility of the situation enabled us to work out all problems that arose.

Grades were no problem--those earned in the Skills Lab were merely averaged in proportionally with those earned in the regular English class. Students were notified of their total grade from the lab via the form on p. 54. Also they were sent the precourse and postcourse scores on the CTBS.

As a side benefit, many problems, it seemed, disappeared, at least partially. Truancy was a problem with many students enrolled in the lab, but after the initial individual attention and success attainable in the lab, the problem was greatly diminished.

In general, I consider the Skills Lab a success. I am currently involved in collecting some follow-up material, but the voiced opinion and test results have been overwhelmingly favorable. Students return to their classes somewhat more knowledgeable in basic English skills, but more importantly, with more self-confidence and a feeling that success is possible for them.

Nancy Boyer

ENGLISH SKILLS CONTRACT

Week of _____ 1 2 3 4 5 6 7

Points		Checked By
_____	1. Journal	_____
_____	2. News or magazine article	_____
_____	3. Spelling test Number correct _____	_____
_____	4. Punctuation Sheet	_____
_____	5. Capitalization or punctuation sheet	_____
_____	6. Vocabulary sheet	_____
_____	7. Phonics sheet	_____
_____	8. Sentence or paragraph sheet	_____
_____	9. Words or parts of speech sheet	_____
_____	10. Dictionary, context clues, or words sheet	_____
_____	11. Extra credit _____	_____

_____ Total points

_____ Weekly grade

Comments:

To: All English Teachers

The next six-week session of the Skills Class (third period) and Reading Improvement (seventh period) will run from _____ to _____ .

If you have students who could profit from individualized work for six weeks, please list your name and the names of the students below. Please remember that a student may enroll for only one of the two periods, and for only one six-week session.

Please return this list to Nancy Boyer by Friday, _____ .

Teacher: _____

PERIOD 3 LANGUAGE SKILLS LAB STUDENTS:	PERIOD 7 READING IMPROVEMENT STUDENTS:

STUDENT INFORMATION SHEET

NAME _____

ADDRESS _____

PHONE _____ GRADE _____

PRESENT ENGLISH CLASS _____ TEACHER _____

LAST ENGLISH CLASS _____ TEACHER _____

COUNSELOR _____

OTHER ENGLISH CLASSES TAKEN IN SENIOR HIGH

IMPROVEMENT NEEDED:

READING SPEED ☐
COMPREHENSION ☐
VOCABULARY ☐
REGRESSION ☐
DICTIONARY SKILLS ☐
OTHER ☐

PUNCTUATION ☐
CAPITALIZATION ☐
SENTENCES ☐
PARAGRAPHS ☐
SPELLING ☐

COMMENTS:

FOLLOW-UP

English Skills/Reading Improvement

Student's Name _____

Do you feel that your time in the lab has benefited you? If so, in what way?

Do you feel that what you learned in the lab has carried over to your other classes, especially your English class? If yes, in what ways?

Do you now find it easier to read and/or write?

Do your grades seem to have improved?

Please make any comments or suggestions that you feel would help the lab in the future.

TEACHER EVALUATION

Have you noticed any improvement in this student's work? If yes, what in particular?

Have you noticed any change in attitude in this student?

Has this student's grade changed since the lab experience?

Thank you for taking the time to fill this out. Any comments?

[STUDENTS--Kearny used standardized test for diagnosis and evaluation.]

Name _____

Congratulations, Hooray, etc.! You've completed six weeks in the English Skills Lab!

Your scores on the tests you took are as follows:

Mechanics		Expression		Spelling		Total	
Pretest	Post-test	Pretest	Post-test	Pretest	Post-test	Pretest	Post-test

These are in terms of something called a percentile ranking. That means that if you have a number 36 in the chart, then you scored higher than 36% of all other students taking this test. What's important is whether or not you improved, and how much. (And believe me, you did!) Are your scores 25% higher? 50%?

If your score was lower the second time you took the test (post-test) than at the beginning of the class (pretest), then maybe you weren't trying during the second testing. If you were trying, maybe you were trying <u>too</u> hard, and became confused. No one knows the reason, except you.

If you have any questions, please come see me, or just come by to say hello.

Oh, by the way, your grade for the six weeks is _____.

Take care. Don't forget what you've learned!

/s/ Ms. Boyer

[TEACHERS]

Teacher: _____

The following students have completed six/three* weeks in the English Skills/ Reading Improvement* Lab. Please average this grade in with the one each of the students earns in your class. The grade from the Lab should be approximately 2/3 / 1/3* of the quarter grade.

If you have any question, please let me know.

Nancy Boyer

Student	Grade	Comments

*One of these two choices is circled.

PART III. CONTRIBUTION OF CLASSROOM ENVIRONMENT TO WRITING INSTRUCTION

PHYSICAL SETTING

Effective writing skills instruction centers around student-recognized needs, draws upon students as resources in the process of their own education, and stimulates the production and exchange of written and oral language. Knowing that the physical classroom structure should reflect an understanding of these basic principles, many English teachers have organized their rooms into "workshops."

The workshop approach encourages movement and student interaction, peer teaching, exchange of ideas for establishing relevant learning objectives, and flexibility necessary to individualization of instruction. Such organizational strategies, much more motivating than those which base curriculum design on the mythical "average" student on whom subject matter is imposed, require as a minimum a furniture arrangement conducive to small-group and individual learning. (See the next several pages for room arrangement suggestions.)

EMOTIONAL SETTING

Writing is best accomplished in a classroom environment that:

-Rewards and encourages inquiry, rather than one which acts solely as a means for transmitting the already discovered and the already known. Solving is fun.

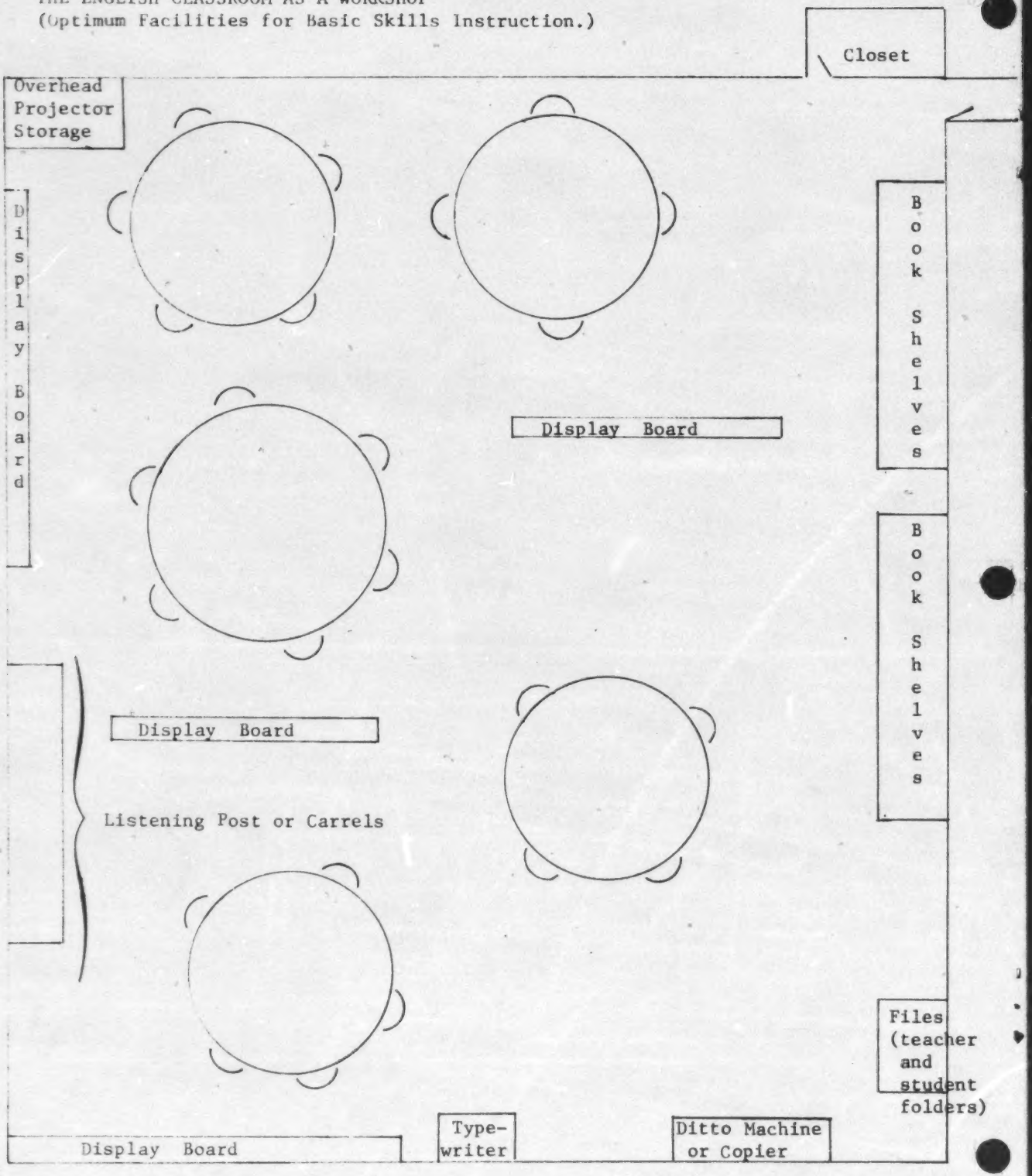
-Provides time and opportunity for personal learning so that students are not involved solely in the pursuit of teacher-established objectives.

-Creates a climate of acceptance rather than punishment for creative acts, and reflects a sense of warmth and respect for others within that class.

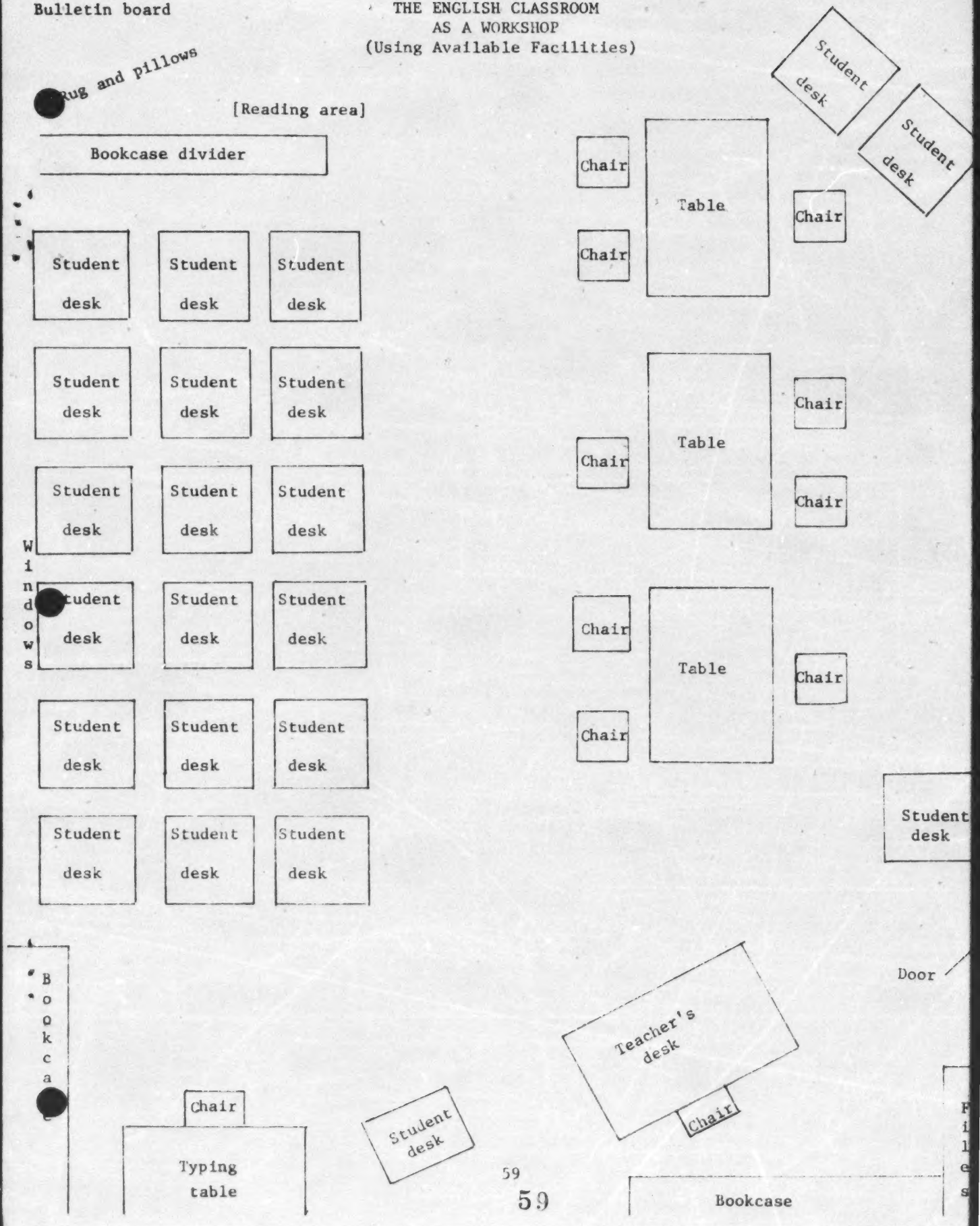
-Allows for a communication system which has a variety of inputs and free exchange of outputs between members. Secrecy and isolation restrict creativity.

-Encourages personal growth toward maturity, a sense of well being, warmth for others, self-direction and self-evaluation. A classroom should teach students, not subjects.

THE ENGLISH CLASSROOM AS A WORKSHOP
(Optimum Facilities for Basic Skills Instruction.)

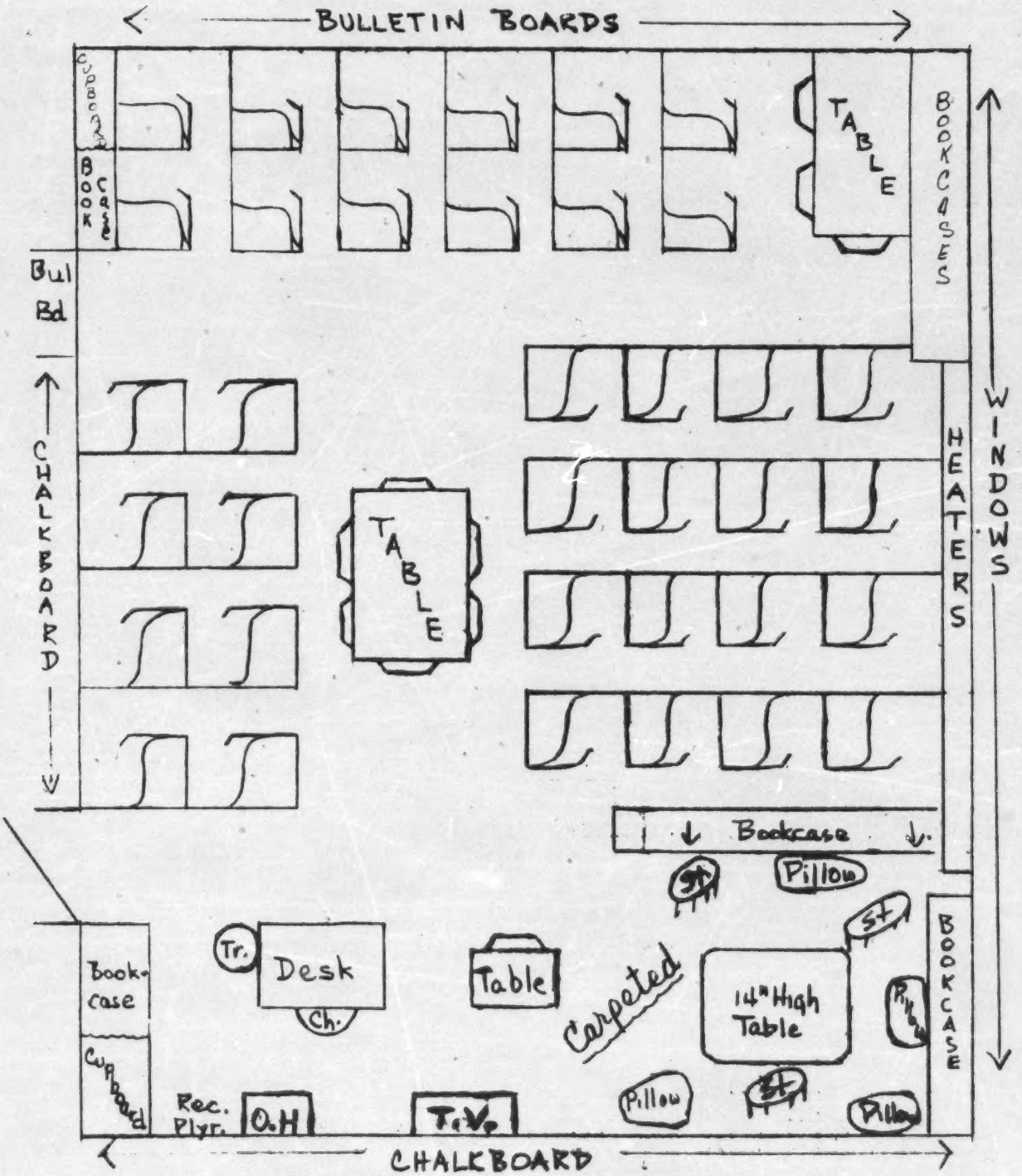


THE ENGLISH CLASSROOM AS A WORKSHOP (Using Available Facilities)



PACIFIC BEACH JUNIOR HIGH*
(Room 117)

Desk arrangement facilitates groups of 4, 8, 6 with some juggling and work stations.



St = Stools (9")

*Arranged by: Jo Ann Stokes

60

SUGGESTED EQUIPMENT LIST

Today's English teacher requires something beyond the equipment necessary to Mark Hopkins, who reportedly needed only a student and a bench on which to sit. Modern students come in much larger numbers and they live in a media filled world.

Below is a list of equipment which accommodates modern needs in the English classroom, with District approved manufacturers, model numbers and item costs (accurate as of January 1975; given only as an aid in planning).

Quantity	Equipment	Manufacturer	Catalog/Model No.	Item Cost
1	table	District standard	TA 11200	$ 28.08
5	tables	District standard	TA 10602	39.07
30	chairs	District standard	CH 10887	8.00
3	bookcases, 48" long x 11-1/4" deep x 36" high, 3 shelves, adjustable	District standard	BO 42100	40.00
2	files, 5-drawer, letter size, no lock	District standard	FI 40245	97.57
1	book rack	Houghton-Mifflin	1-41096 (Interaction)	49.50
1	cassette player	District standard	32-P-6901	22.14
1	AC adapter for player	District standard	32-P-6903	4.61
1	typewriter, manual, 15" carriage, pica	Olivetti	TY-67115	139.50
1	listening post of 8 jacks, each with ear-muff type headphone	AVID (PM & E)	EC/85AM H-88 (headphone)	75.00
1	tape recorder--cassette w 1/4" jack	District standard	32-P-6901	51.83
1	8mm camera, Super 8 movie	Minolta		230.00
1	projector, Super 8	Bolex	Dual model 18-3	180.00
1	ditto machine, manual	District standard		233.10
1	projector, overhead lt. wt.	3M	566RG	53.35